

THE

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YEARBOOK

The Haydn Yearbook Vol Xiv 1983

Victor M. Corman



The Haydn Yearbook Vol Xiv 1983:

The Haydn Yearbook Joseph Haydn, 1992 **The Virtual Haydn** Tom Beghin, 2015-05-22 Haydn's music has been performed continuously for more than two hundred years. But what do we play and what do we listen to when it comes to Haydn? Can we still appreciate the rich rhetorical nuances of this music which from its earliest days was meant to be played by professionals and amateurs alike? With *The Virtual Haydn* Tom Beghin himself a professional keyboard player delves deeply into eighteenth century history and musicology to help us hear a properly complex Haydn. Unusually for a scholarly work the book is presented in the first person as Beghin takes us on what is clearly a very personal journey into the past. When a discussion of a group of Viennese sonatas for example leads him into an analysis of the contemporary interest in physiognomy Beghin applies what he learns about the role of facial expressions during his own performance of the music. Elsewhere he analyzes gesture and gender changes in keyboard technology and the role of amateurs in eighteenth century musical culture. The resulting book is itself a fascinating bravura performance one that partakes of eighteenth century idiosyncrasy while drawing on a panoply of twenty first century knowledge. **Haydn, Mozart, and the Viennese School, 1740-1780** Daniel Hertz, 1995 Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book Daniel Hertz shows that the first Viennese school grew from a Catholic inheritance in Italian music and from local tradition with an admixture of French currents. The generation of composers led by Haydn no longer trained in Italy. By the time young Mozart joined the ranks of the Viennese school its accomplishments towered above all others of the time. The author's approach can be compared to viewing a majestic mountain range in its totality: the highest peaks take on even greater majesty when seen in their natural context of foothills and lesser peaks. This is how Haydn and Mozart were viewed by their contemporaries whose world of perception Hertz recreates using among other things the visual art of the period. His focus is on music as a part of cultural history at a particular time and place. Stylistic terms and a priori periods matter less to him than the common denominators of geography, culture and political history. Book jacket.

The String Quartets of Joseph Haydn Floyd Grave, Margaret Grave, 2006-03-09 Renowned music historians Floyd and Margaret Grave present a fresh perspective on a comprehensive survey of the works. This thorough and unique analysis offers new insights into the creation of the quartets, the wealth of musical customs and conventions on which they draw, the scope of their innovations and their significance as reflections of Haydn's artistic personality. Each set of quartets is characterized in terms of its particular mix of structural conventions and novelties, stylistic allusions and its special points of connection with other opus groups in the series. Throughout the book the authors draw attention to the boundless supply of compositional strategies by which Haydn appears to be continually rethinking, reevaluating and refining the quartet's potentials. They also lucidly describe Haydn's famous penchant for wit, humor and compositional artifice, illuminating the unexpected connections he draws between seemingly unrelated ideas, his irony and his lightning bolts of surprise and

thwarted expectation Approaching the quartets from a variety of vantage points the authors correct many prevailing assumptions about convention innovation and developing compositional technique in the music of Haydn and his contemporaries

The Symphonic Repertoire, Volume II A. Peter Brown, 2002-08-13 More than 170 symphonies from this repertoire are described and analyzed in The First Golden Age of the Viennese Symphony the first volume of the series to appear

Haydn and His World Elaine R. Sisman, 2012-01-16 Joseph Haydn's symphonies and string quartets are staples of the concert repertoire yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored From local Kapellmeister to international icon Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public In this volume the first collection of essays in English devoted to this composer a group of leading musicologists examines Haydn's works in relation to the aesthetic and cultural crosscurrents of his time Haydn and His World opens with an examination of the contexts of the composer's late oratorios James Webster connects the Creation with the sublime the eighteenth century term for artistic experience of overwhelming power and Leon Botstein explores the reception of Haydn's Seasons in terms of the changing views of programmatic music in the nineteenth century Essays on Haydn's instrumental music include Mary Hunter on London chamber music as models of private and public performance fortepianist Tom Beghin on rhetorical aspects of the Piano Sonata in D Major XVI 42 Mark Evan Bonds on the real meaning behind contemporary comparisons of symphonies to the Pindaric ode and Elaine R Sisman on Haydn's Shakespeare Haydn as Shakespeare and originality Finally Rebecca Green draws on primary sources to place one of Haydn's Goldoni operas at the center of the Eszterházy operatic culture of the 1770s The book also includes two extensive late eighteenth century discussions translated into English for the first time of music and musicians in Haydn's milieu as well as a fascinating reconstruction of the contents of Haydn's library which shows him fully conversant with the intellectual and artistic trends of the era

The Eighteenth Century, 1974 **Haydn Jahrbuch**, 1983 **Samuel Wesley** Philip Olleson, 2003 This book draws on letters family papers and other contemporary documents to offer a full study of Wesley his music and his life and times Jacket

The Masses of Joseph Haydn Robert W. Demaree, Don V. Moses, 2008 This book examines chronologically the history sources character style and performance choices within each of the Haydn Masses in careful detail All this is set in a framework of Haydn's involvement with church music over his whole life span and in the context of his childhood as a singer his career as Kapellmeister to the Princes Esterházy and his international prestige at the turn of the nineteenth century Special focus is given to his performance practices in the churches in which he performed these Masses his evolving style of orchestration and his crucial engaging preferences in rhythmic motion and tempi From publisher description

Concert Life in London from Mozart to Haydn Simon McVeigh, 2006-11-02 During the second half of the eighteenth century the pace of London's concert life quickened dramatically reflecting both the prosperity and the commercial vitality of the capital The most significant development was the establishment of the public concert within the

social and cultural life of fashionable society The subscription concerts that premiered symphonies by J C Bach and Haydn were conspicuous symbols of luxury even though they were promoted on broadly commercial lines Drawing on hitherto untapped archival sources and a comprehensive study of daily newspapers this book analyses audiences at venues as diverse as the Hanover Square Rooms Vauxhall Gardens and City taverns The musical taste of the London public is investigated in the light of contemporary theories of aesthetics and there is detailed discussion of the financial and practical aspects of concert management and performance in a period that encouraged enterprise and innovation Music and Musicians ,1984

Joseph Haydn y el cuarteto de cuerda , Salomon and the Burneys Ian Woodfield,2017-07-05 Johann Peter Salomon the celebrated violinist and impresario made his debut in England in March 1781 History has credited Salomon with bringing Haydn to London yet as Ian Woodfield reveals in this monograph Salomon s introduction of the composer to the London musical scene owed as much to luck as to skilful planning Haydn s engagement in London proved to be a much needed uplift to Salomon s career which as Woodfield illustrates had been on the wane for a number of years In addition to its reassessment of Salomon s uneven career in London during the 1780s this book throws light on the general relationship between public and private spheres of professional music making at the time and on the relationship between the social and professional attributes required of musicians if they were to be successful Nowhere are these tensions better illustrated than in the letters and journals of the Burney family especially those of Susan Burney which are drawn on in the book to provide a vivid picture of the fiercely competitive musical world of eighteenth century London **The Life of Haydn** David Wyn Jones,2009-04-16 Presenting a fresh perspective on the life and work of Joseph Haydn this biography probes the darker side of Haydn s personality his commercial opportunism and double dealing his penny pinching and his troubled marriage

Music in Eighteenth-Century Britain DavidWyn Jones,2017-07-05 This collection of essays by some of the leading scholars in the field looks at various aspects of musical life in eighteenth century Britain The significant roles played by institutions such as the Freemasons and foreign embassy chapels in promoting music making and introducing foreign styles to English music are examined as well as the influence exerted by individuals both foreign and British The book covers the spectrum of British music both sacred and secular and both cosmopolitan and provincial In doing so it helps to redress the picture of eighteenth century British music which has previously portrayed Handel and London as its primary constituents **The Trombone** Trevor Herbert,2006-01-01 This is the first comprehensive study of the trombone in English It covers the instrument its repertoire the way it has been played and the social cultural and aesthetic contexts within which it has developed The book explores the origins of the instrument its invention in the fifteenth century and its story up to modern times also revealing hidden aspects of the trombone in different eras and countries The book looks not only at the trombone within classical music but also at its place in jazz popular music popular religion and light music Trevor Herbert examines each century of the trombone s development and details the fundamental impact of jazz on the modern trombone By the late

twentieth century he shows jazz techniques had filtered into the performance idioms of almost all styles of music and transformed ideas about virtuosity and lyricism in trombone playing **"Music in the British Provinces, 1690-1914 "**

Peter Holman, 2017-07-05 The period covered by this volume roughly from Purcell to Elgar has traditionally been seen as a dark age in British musical history Much has been done recently to revise this view though research still tends to focus on London as the commercial and cultural hub of the British Isles It is becoming increasingly clear however that by the mid eighteenth century musical activity outside London was highly distinctive in terms of its reach the way it was organized and its size richness and quality There was an extraordinary amount of musical activity of all sorts in provincial theatres and halls in the amateur orchestras and choirs that developed in most towns of any size in taverns and convivial clubs in parish churches and dissenting chapels and of course in the home This is the first book to concentrate specifically on musical life in the provinces bringing together new archival research and offering a fresh perspective on British music of the period The essays brought together here testify to the vital role played by music in provincial culture not only in socializing and networking but in regional economies and rivalries demographics and class dynamics religion and identity education and recreation and community and the formation of tradition Most important perhaps as our focus shifts from London to the regions new light is shed on neglected figures and forgotten repertoires all of them worthy of reconsideration The Landed Estates of the Esterházy Princes Rebecca Gates-Coon, 1994 In their own domains within eighteenth century Hungary the Esterhazy family rivaled their Habsburg rulers in splendor and refinement During the reigns of Maria Theresia and Joseph II the monarchy sought to curtail the power of the Esterhazy and other nobles by implementing centralizing reforms in their lands Historian Rebecca Gates Coon documents the world of the Esterhazy estates during these years of reform Drawing on extensive research in archives rarely visited by Western historians she offers a broad description of social economic and political life of these princely estates Gates Coon begins by describing the geographical extent of the vast Esterhazy lands She then focuses on the Esterhazy themselves the people their magnificent dwellings their households She describes the Esterhazy's political and social role within the multinational ruling class of the Habsburg monarchy She examines the impact of the radical agricultural reforms of Maria Theresia and Joseph II both on the nobility and on the peasants She discusses the little known history of the Jewish communities And she explores the Esterhazy's cultural patronage of music and the arts as well as their relations with such marginal groups as gypsies traveling entertainers peddlers and beggars This examination of the Esterhazy estates offers a uncommon look at the Hungarian side of the Austro Hungarian Empire It demonstrates that while life on the splendid Esterhazy estates proceeded in its customary fashion through much of this period glimmerings of change were apparent at all social levels the results of governmental actions and changing attitudes commonly known as eighteenth century enlightened thought *Joseph Haydn and the Classical Choral Tradition* Lawrence Schenbeck, 1996 This book outlines the historical background to every known choral work by Joseph

Haydn It also offers a guide to performance practice focusing on authentic sources of information relevant to today's musicians a concise listing of instrumentation timing difficulty editors and publishers for each work an exhaustive bibliography with nearly 600 sources of information and dozens of music examples tables and facsimiles

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